



IT'S THE INCREDIBLE

Mutant Pop

COMPACT DISC CATALOG

catalog
21-C
July 2021

Preorders are now open for the first MP full-length since 2001

For the first time in more than 20 years Mutant Pop is back with a full-length release! **MP-2001 The Teen Sensation Glasses: Fuzzy** is expected to ship on July 15, or some reasonable facsimile thereof. Preorders are therefore now officially open for this CD-only release. The price is \$8 + \$3 postage. These discs will ship out via Media Mail due to the extortionate price of non-machinable First Class Mail these days. Sorry about that. Blame Congress. The album comes with a svelte round 3" TSG sticker that you stick to the bottom of your skateboard deck or one the back bumper of your Volvo station wagon, as the case may be... People will think you are nerd pirate!

Fuzzy consists of 14 newly recorded covers of Mutant Pop hits, all of which were arranged, performed, and recorded masterfully this June by the great Ryan Droppa of TSG. This is not a compilation album or a bunch of cheesy knockoffs, but a legitimate doo-wop-informed, keyboard-enhanced reinterpretation of the material. The album includes not only some well-known MP A-sides and album tracks as well as underground hits from the Short Run CD series of 2000 to 2002.

The Underground Archive series, of which this is a part, will cardboard digipacks featuring a common design, including one of my boring as hell mini-essays on the back. The series was originally intended to be limited to 300, but I was informed by the plant that unless I sprung for a glass-mastered CD with a minimum run of 500, the faceplate of the disc would have a white background instead of the transparent, shiny silver look of my previous CDs. So for reasons of aesthetics I dumped a few hundred more dollars onto the table to buy a couple hundred more copies to stockpile in the basement. Whomever inherits the pigsty will one day rue this decision.

I am prone to hyperbole, but trust me when I say that this album is as good as the (delayed) Teen Sensation Glasses originals album that will go forth into the world in August. This is an absolutely magical set of songs, hand-picked and run through the doo wop machine by Ryan Droppa. My personal favorites are "Mystery Girls" by The Lombardies, which sounds like a lost power pop smash from 1979, and "I Wanna Be a Blonde" by Dead Like Elvis, featuring hilarious new boycentric lyrics.

Preorder by PayPal at MutantPop@aol.com



MP-2001 The Teen Sensation Glasses: Fuzzy CD

01. "Letters and Numbers" by Dirt Bike Annie, from MP-26 *Choco-Berri Sugar Pops!* EP (1997)
02. "Mystery Girls" by The Lombardies, from MP-1026 *One Card Short* SRCD (2000)
03. "Somewhere Inside" by After School Special, from MP-502 self-titled CD (1997)
04. "Didn't Wanna Dance With Me" by The Wallys, from MP-1021 *Clean Up* SRCD (2000)
05. "I Wanna Be a Blonde!" by Dead Like Elvis, from MP-1030 *I Wanna Be a Blonde!* SRCD (2000)
06. "Cosmo and Vogue" by Egghead, from MP-510 *Dumb Songs for Smart People* CD (1999)
07. "Bad Poetry" by The Hitchcocks, from MP-1024 *Psyche!* SRCD (1999)
08. "Shiny Metal Pistol" by The Connie Dungs, from MP-15 *No Chance* EP (1997)
09. "Saturday Night" by The Wanna-Bes, from MP-38 *Saturday Night* EP (1999)
10. "Better Than Beer" by The No Goods, from MP-1033 *Better Than Beer* SRCD (2002)
11. "Spike a-da Punch" by The Proms, from MP-515 *Helpless Romantic* CD (1999)
12. "Let's Fall in Love" by The Automatics, from MP-17 *Makin' Out* EP (1996)
13. "Summer School" by The Kung Fu Monkeys, from MP-511 *School's Out, Surf's Up...* CD (2000)
14. "Hegemony" by Attention Deficit, from MP-1022 *Gets Poked in the Eye* SRCD (2000)

FUZZY or FOCUSED?

An interview with Ryan Droppa of The Teen Sensation Glasses

Hullo, Ryan! Thanks for finally consenting to field a few questions so that I didn't have to photocopy my fuzzy butt to fill the July issue of the Mutant Pop catalog...

Say, Tim, what are you doing hiding in my bushes?

Ummm, I'm looking for my lost kitten — she's black and white, have you seen her? So let me warm you up with a underhand pitch down the middle of the plate — how and when did The Teen Sensation Glasses get started? And when did the original band break up?

We started probably around 1995. Me and a few friends started playing cover songs of stuff like New Kids On The Block. And then something magical happened. I heard Screeching Weasel and instantly bought a leather jacket! We did covers for awhile, playing parties in my dad's basement and then I started writing songs and got a little more serious. I was never to the point of wanting to do this for a living or anything like that, but I just really got into it. We were a four piece for a little while. My friend Shawn Arendas was the drummer throughout the entire history of the band. Phil Sobek played bass and George Glagola and I played guitar. There were also a number of keyboard players briefly in the band: Jessa Jones was the first and played two or three practices but she lived too far away to commit. There was also Gave Felice, who played on the first album. Matt Simpson appeared as "DJ-X"

for a short time, and Justin Pellisero was also briefly in the band.

We even recorded five songs in a studio — which sounded like shit, by the way. Then one of the guys left for California and we broke up.

A little later an old friend, bassist Troy Mink, moved back into town and was interested in playing. So we started the 3 piece that went on to record a full length and a split for Whoa Oh Records. That was the first time the band started getting out of the basement and playing shows. We kept doing that until Troy became a father and decided to quit the band, which was in 2005, I think. That was right after our split with The Vents came out. And so we called it quits.

People who delve into the hidden tracks on the self-titled TSG debut album from 2002 (Whoa Oh Records) might be surprised to find a hidden rap track at the end of the album. In fact when I was snorting ten or twelve years ago around trying to find out what you guys were doing, somebody told me you had morphed into a full-blow hip hop band. What's the story behind that? Was that episode an elaborate joke or a serious musical effort?

There was a local rap band called PME [Pre-Mature Ejaculation] that was already a thing and TSG had played shows with them. One of their members quit and the remaining members asked me to help them record some stuff. We recorded a Steelers



fight song (they won the Super Bowl that year) and I droppe-d a few lines on it. It was a pretty big hit with the fans, with about 10,000 downloads in a week or so. My lines were so dope that they asked me to join, and my stint as a rapper began.

So, to answer the question: we put a lot of effort into it and wanted it to sound good but we didn't take ourselves too seriously. A couple of our songs were played on a local big radio station and some of our shows were over capacity. I loved just walking into a venue with just a cd and a mic. We still played shows with punk bands, one memorable show was with Johnie 3 and Deecracks.

So tell me the truth about something I've always wanted to know: Do chicks dig the sensitive, heartbroken pop-punk boys or the crass, sexist rap pigs?

It's insane how the ladies loved PME! We said "cunt" so much and they ate it up! (*laughs*) TSG usually played for the other bands and never had the attention of the ladies.

I know there are a few PME tracks floating around in the ether... Did the band ever record an album?

We recorded two full-lengths and had another about ready when we broke up. People still talk about the first record, *Attack of the Crackels*. The second record, *Trunk Full of Dead Chicks*, sounded better but didn't click with the public. I still dig it. The records were intentionally as offensive as could be and were therefore hilarious.

A TSG demo landed in my mailbox in 2001, I think. I was out of the loop for most of that year, sort of losing my way in terms of inspiration and drifting away from music a little bit. Then when I finally pulled my head out in 2002 and played that tape, I flipped my lid. I even name-checked TSG on the back of the Nerd Gets the Girl SRCD cover! Yet for some reason that collaboration never happened. My memory is fuzzy on the details. My recollection is that I pitched you for a Short Run but that you probably were already on board to do a proper full length CD with "Jonnie Whoa Oh" Vafiadis by that time...

I can only remember sending a tape and you responded with a note written on the envelope with order I placed saying you liked it, but that you never talked about doing a SRCD. Mutant Pop was my and Shawn's favorite label. So I'm not sure where the disconnect was.

Jon was awesome to work with for sure. He'd been to a few basement shows where TSG played with Dirt Bike Annie and we became friends that way.

Were there any MP bands that you played shows with along the way?

Well, we played shows with DBA, of course. Let's see, who else? The Proms, Charlie Brown Gets a Valentine, and Darlington. Those are the only ones I can think of at the moment. We used to have keggers in the basement of my house. We had one show that had DBA, The Ergs!, The Proms, and TSG playing. That was a pretty good show!

You told me shortly after we started working together this spring that you had earlier fallen ill with COVID and still were struggling to get your high vocal chops back. What was your experience like with the disease?

Yeah I had it over Christmas. I had a bad fever with aches, pains, chills, and a bad headache. Honestly wasn't too bad. I didn't have any respiratory issues at all, not even a cough. But weeks later I started having chronic bronchitis and a hard time breathing. Doctors still aren't sure what's going on and to be honest I'm not sure it's even COVID related. Every time I went to the doctor before COVID with this





problem, the answer was “it’s your anxiety or depression.” Now everything is suddenly attributed to “Post-COVID Syndrome.” I had similar symptoms before I got COVID... Who knows??

I did have cousin die from COVID though. He had high risk factors but was a doctor and he caught it that way. It’s sad.

One big difference between the pop-punk world of the 1990s and the pop-punk world of today is the growth of home recording. The MP CD by the Proms cost something like \$4000 to record — I recently came across an old email in which I was shrieking at Eddie for blowing past the \$3500 recording budget for that album — and a couple of the Connie Dungs albums cost even more than that. Today one need not spend a bajillion dollars to produce something great. In addition to you there are a lengthy list of extremely talented home recordists just within our little pop-punk bubble: “Classic Pat” McVay of Parasite Diet and The Putz; Mike Patton, formerly of The Loblaws and now of Vista Blue; Grim Deeds; Glenn Robinson of Pavid Vermin; Adam Rabuck, formerly of DBA and Impulse International; Norman “Nick” Spoon of Lesser Creatures, and many others. So how did you get into home recording? What gear are you using?

We did one recording in a pro studio, a place in McKeesport, Pennsylvania. We took two days and it cost about \$750 to record five songs. I’ve still got the stuff on cassette. It’s cool for nostalgia reasons but it’s not good. I don’t know if they even gave us the DAT, but it didn’t matter because I knew I wasn’t going to use it. I didn’t send it to anyone but you. It was kind of important to me to send it your way because Mutant Pop was such an influence on me musically.

After our “big studio” experience, we got right into DIY. Shawn found a half-inch reel to reel with a big mixer board which we used for awhile. People would kill for an analog setup like that now! Then I bought an 8-track TASCAM cassette recorder and beat the brakes off of it, just playing around with that. I was having an extremely hard time with panic disorder and PTSD at the time and would record almost every day as a way to cope. Some of that stuff I produced during that period is decent and I still have that on cassette. Some is now missing but I still probably have about three hours of material — that’s a lot of two-minute songs! Then Shawn and I both got the same digital recorder and that is the gear we recorded the TSG releases on.

These days I’m using a PC with an old program called Sony Acid Pro. I’ve got a ton of software plug-ins. I saved for a while and bought an awesome mic, a Peluso 22 47. It’s a large diaphragm tube mic with a lot of warmth — it makes things sound fuller. That mic has a better dynamic range than a cheap mic so it better captures subtle tones of sound.

I play all the drums myself but these days I go back and punch in the snare and kick with a plug-in designed for that. It works like a trigger and that really cleans up the mix.

What advice would you give someone looking to get started with home recording? What’s the biggest mistake that a newbie might make?

My advice is read first and understand a little bit about sound in general and to then buy decent equipment. Don’t buy either the cheapest or the most expensive. My biggest mistake early on was getting carried away with post-production and overdoing things. I try not to even EQ anything now unless there’s a real problem. Record stuff well and don’t count on post-production

tricks to fix flaws — that would be good advice.

I play real drums, I don't use a drum machine. I use a pretty typical setup for micing drums: two pencil condensers overhead, a mic inside the kick, a mic placed down on the snare — so that is four basic mics. Depending on the song and the amount of time to spend on a recording, I sometimes mic toms as well — two toms sometimes, but a lot of the stuff I do involves just one tom, if any. I consciously tried to keep the toms out of the cover record because I was churning the songs out so fast and wanted to keep things simple.

I'd advise anyone interested to buy a drum mic kit. My Audix kit cost \$400, I think, and came with the two overheads and four other mics. For the snare drum I now use a Shure SM57 instead of the one that came in the kit — that's a staple microphone. Each mic gets its own channel in the recording, of course.

For the instruments I usually use two guitar tracks, panned hard right and left. Guitar tone has always been tough for me, I have to work at that. For *Focused* every single guitar was recorded differently. Then beyond the guitar there is a track for bass and a couple tracks for keys, with that number depending on the song.

Wow, you start to run out of tracks really fast, don't you? Do you record to 16 tracks? Twenty-four?

(Laughs) I've gone over 100 tracks a bunch of times! The software is unlimited, the real constraint is actually the CPU — eventually the CPU gets overloaded and starts glitching. That's how you know when to stop!

The vocals always take up a shitton of tracks. I try to do the lead vocal all on one track, which I then either double or not. The chorus parts of my songs are usually at least a three part harmony, with each of those tracks generally doubled. Then on top of that there are other deep harmonies, all the little oohs and aahs. I give each of those their own separate track so I can do a little panning and EQing in the mix. Sometime I put on compression or limiters. I can have 50 tracks or something like that just for vocals. Hand claps may take up to 20 tracks because I do them all myself. Shouts might take 10 or 15 tracks. There are also muted tracks that I don't use because I end up with bad takes or just don't like the track. It all adds up. Every song is pretty different. I try to get a decent mix and go with what I want, rather than rely on post-production fixes.

Your recordings, the hits of which were harvested for *Focused*, are really the reason I restarted MP in 2021. You are to blame, motherfucker! I had no intention of coming back this year but I know that a person is allowed maybe half a dozen "holy shit!" moments during a life as a labeldude and one has to be ready to jump into action when those magic moments occur — when one happens upon an

Automatics demo tape or a Connie Dungs demo tape or the first Kung Fu Monkeys record or whatever. Your tracks are that good! So tell us about them... Over how long a period were they written?

Finally something good that I'm blamed for! Some of these songs are five years old, like "Agreed" and "Asshole," which both include vocals with my ex-girlfriend Sara DeSpara. She was actually pissed about "Agreed" since it was literally about her! I think "Get the Fax" is the most recently recorded of the group.

The *Focused* album is pretty silly and fun for the most part, with a sort of lighthearted falling out of love song as the opener. But it ends with a really heavy, deep, sad Ramonesy breakup song... Is there a real life basis for those two songs or are they flights of imagination? I know as a divorced person, those tracks in particular hit home for me...

I always try to keep TSG songs silly. The old stuff was more about high school and having a crush on the cheerleader and other kinda fluffy, wholesome stuff. I never even swore on those records — FUCK THAT! Now it's totally another story with the verbal: on the *Fuzzy* album you had to stop me from saying "Fuck you!" at the end of every cover song due to your annoyance with the overuse of "To-niiiiiiite!" at the end of

every Grrrlscouts song on their SRCD. (laughs) Sometimes I do dig a little into my heartbreak. "Falling from You" is a role reversal song from the usual falling in love songs. I know the theme is not original but it happened. Other songs like "Gee Whiz" and "Pretty Neato" come from another place, basically paying homage to the doo-wop that I love. The first part of "Gee Whiz" is a light rip off of the vocal riff from the song "Little Bitty Pretty One" by Thurston Harris, with the build up of the harmonies in the introduction. If you've never heard that song you should listen to it, it's cool!

Which brings us to the heavy rip off, the guitar riff kicking off "Retarded Hearted" that you "borrowed" from Adam Rabuck of Dirt Bike Annie... When I first heard that song my immediate joke to you was that now you owe him a seven cent royalty every time that song is played!

I didn't even know I did that at the time! I just grabbed a guitar and played something that sounded cool and that turned into a good song. Then later I was listening to "Flypaper Porch Lights" and it was: "Holy fuck, that's exact!" I don't know how I did that — my brain must have been in DBA mode or something. I sent that song to Adam and he replied back to me, "You'll be hearing from my lawyers!" (laughs)

[Continued on page 7]



Surfing the Now Wave

The three best releases of the COVID era (March 2020 – May 2021)

BY JOSH RUTLEDGE

When Tim pitched me the idea of contributing to this catalog “for old times’ sake,” there was never any doubt that I would be on board. What could be cooler than being part of a Mutant Pop catalog? Better yet, my writing assignment was a perfect strike across home plate — Tim asked me to review my top three pop-punk/power pop releases of the COVID era (which he defined as March 2020 through May 2021 or thereabouts). This was a task near and dear to my heart. I, like so many of you reading this right now, found comfort and joy in music amidst the social isolation and disruptions of normalcy brought on by the pandemic. And there was never any shortage of great releases throughout the many months of COVID. For this piece, I ultimately decided to focus on pop-punk releases — some of which may overlap with power pop. Let’s get to it!

3. Vista Blue - *There Goes The Sun* (August 2020)

It’s no secret that Vista Blue is my favorite present-day pop-punk band. Some of the band’s releases lean more pop-punk, and others lean more power pop. “There Goes The Sun” leans a little more power pop but still fits nicely under the umbrella of pop-punk. I have joked that I feel like I’m being unfaithful to pop-punk Vista Blue when I praise power pop Vista Blue. But this is a band that comfortably inhabits both worlds. On this single, the band aimed for a home-recorded



release that would recreate the vibe of *Hit The Floor!*, its 2019 EP that was recorded at the legendary Ardent Studios and mixed and mastered by pop-punk super-producer Perry Leenhouts. Mission accomplished! Chock full of stunning melodies and harmonies, *There Goes The Sun* is an uplifting song about the hope for a brighter tomorrow. Arriving in the midst of the most miserable summer of our lifetimes, *There Goes The Sun* was exactly the blast of warmth and optimism that I needed. I described this song as what power pop would be if it worshiped at the altar of the Beach Boys instead of the Beatles. And speaking of the Beach Boys, companion track “I Like Brian, She Likes Mike” revisits the

eternal debate that rages among Beach Boys enthusiasts. Do you favor the tortured genius or the face of the franchise? How do you make a relationship work if your significant other likes *Kokomo* better than *Pet Sounds*? As always, Mike Patton’s lyrics are a delight. *There Goes The Sun* is available as a free download from Vista Blue’s Bandcamp page. I also highly recommend Vista Blue’s recent split CD with Grim Deeds on Outloud! Records.

2. Hayley and the Crushers - *Fun Sized* (February 2021)

I’m cheating a little bit here, since *Fun Sized* is essentially a compilation of two singles. But who’s gonna complain about two for the price of one? Hayley and the Crushers owned 2020, releasing the fantastic album *Vintage Millennial* at the beginning of the year and lifting our spirits with the COVID-era singles “Jacaranda” (June 2020) and “Church of Flag” (December 2020). Released this past February on Rum Bar Re-



records, *Fun Sized* collects the tracks from both singles and tosses in a few odds and ends to create a snack-sized serving of this band’s patented “poolside glitter trash”. Equal parts pop, punk, and surf, these songs are like a warm rush of ocean breeze. “Jacaranda” would have been the song of summer 2020 if summer 2020 hadn’t been canceled. “Church of Flag” is an anthem about growing older and remaining as faithful as ever to the ideals of punk rock (a lot of us will fully relate!). If you missed out on the singles, this is a convenient way to snag both of them on one handy-dandy compact disc. Another major draw of this release is that it contains an extraordinary and highly original cover of the Ramones classic “Suzie Is A Headbanger” which was previously only available on Drunk Dial Records’ digital compilation *Stay Home*. *Fun Sized* is fun for the whole family! Side note: my favorite pop-punk drummer, Dougie Tangent, appears on the 7” tracks. Second side note: Hayley and the Crushers recently signed to Josie Cotton’s record label Kitten Robot Records and released another great single called “Cul-De-Sac.”

1. The Yum Yums - For Those About To Pop! (June 2020)

Norway's The Yum Yums are legends in the worlds of pop-punk and power pop. Morten Henriksen has kept this



band going strong since 1993. The Yum Yums were one of the first bands in the '90s to merge the worlds of punk rock and power pop. I remember re-viewing the band's debut album *Sweet As Candy* years before I ventured onto the internet. *For Those About To Pop!* is the band's fifth and by far best al-

bum. The title pretty much says it all. This just might be the most "pop" album ever released! Just look at some of the song titles: "Baby Baby," "Crush On You," "Summertime Pop," "Bubblegum Baby," "She's Got Everything" — you get the point, don't you? Blurring the lines between punk rock, power pop, bubblegum, and early '70s glam rock, this al-

bum is a 14-track parade of smash hits. Seriously: most pop bands wish they could compile a greatest hits collection this good! If you like soaring harmonies, sticky-sweet melodies, big hook choruses, punchy guitars, and sappy love songs, *For Those About To Pop!* will take you to your happy place. Five record labels collaborated to get this album into the world, and I'm so glad they did. Morten Henriksen is in the master class of power pop punk songwriters!

And there you have it! Before I bow out, I must mention that I agonized over excluding The Hawaiians' *Invading The Summer* from this list. If you enjoy pop-punk in the Beatnik Termites/Travoltas/Queers lane, this 2020 release on Germany's Kamikaze Records is an absolute must-own. I will also extend honorable mentions to The Putz's *Rise and Shine* and Neon Bone's *Make It Last*.

Man, what a year!

Josh Rutledge has been an enthusiastic reviewer of pop-punk, '77 punk, garage rock, power pop, pop, and other sundry flavors of underground music since the 1990s.

His current gig is the Faster & Louder blog:
<https://fasterandlouderblog.blogspot.com>



Ryan Droppa interview concludes

Speaking of stealing from bands, shortly after this catalog is out there will be a Teen Sensation Glasses album on the street as part of the MP Underground Archive series — a fourteen song collection of Mutant Pop cover songs. This project originated when a couple amazing MP3s by you magically appeared in my mailbox. What was your inspiration to record that first Automatics song?

My inspiration was there was a 44 song Mutant Pop covers comp out and I wasn't on it! (*laughs*) That comp did get me thinking of what song or songs I would do. The Automatics were the easy choice for me. I was initially thinking about doing "Makin' Out," but finally went with "Let's Fall in Love" because it was a song that TSG used to cover a long time ago when we were a four-piece with Phil in the band. I like the three-part harmony in that song, it's simple and good for what I do.

We used to play a lot of covers back when TSG was playing basement party shows. We covered The Vindictives, The McRackings, Screeching Weasel, The Queers — all the typical ones.

As soon as I heard you do "Let's Fall in Love" and the Kung Fu Monkeys' "Summer School" as brilliantly as you did, and saw them turned around as quickly as you did, the hamster wheel in my head started to spin and I started thinking about a "secret" second TSG album of MP covers. My question is this: which Mutant Pop band of the 14 you covered did you find the most difficult to do? Which one was the most fun?

The most difficult was probably Attention Deficit's "Hegemony," only because it's a little non-traditional. The drums were programmed and it wasn't a typical beat at all. I had to figure out how to convert that into regular drums. It was still fun, but it was

really hard. It turned out to be one of my favorites on the album.

The most fun was "Saturday Night" by The Wanna-Bes since it had built-in doo-wop harmonies. It really worked as a song for what I like to do.

So is there a plan in the wind for you to join forces with the Beatnik Termites for a Japanese tour? That makes so much sense to me on an intellectual level: they can use an extra voice for their stuff, and you need musicians and more voices for yours...

I doubt that will happen but Pat and I are friends. I first met him years ago at a show in Pittsburgh, they were one of my favorites and I still have pictures taken with him. Then later a friend of mine was dating him. We have a lot of the same interests musically and have jammed out before — but all he wants to play are Ramones songs! (*laughs*) I mean, I love the Ramones, and I'm sure I could learn to play those songs really easily if you showed them to me because they're simple. But just because I like the Ramones doesn't mean I know how to play those songs...

As for those bands that try to sound just like the Ramones — just stop! You're not gonna do it like the Ramones. You're just covering someone's stuff!

I hope people like the two new TSG albums and I hope you don't lose your fuzzy butt on them.

There, I did it! I did an interview! I'd tell my mom but she wouldn't care. She'd say, "What, you play music?" (*laughs*)

I know the feeling. My parents totally ignore my music shit. And my book shit, too, for that matter — although they can tell their friends about that, I suppose.

Thank you for your time, Ryan!



This is Mutant Pop

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L I N E R N O T E S

“Pay close attention to that man behind the curtain...”

I was having a chat with another label dude the other day about Mutant Pop coming back after so long a hiatus to such a warm reception. The key to the label's longevity, he suggested, the reason why people still wanted to buy the stuff after twenty years, was a “Mutant Pop mystique” — all these more or less pretty products rained from above from a mysterious source in the clouds.

I could not possibly disagree more. The reason MP has a warm Lookout-like place in many hearts relates to the old MP catalog, I think. The catalog was a common collective experience for a generation of punk rock kids and young adults who came of age musically during the second wave of American punk in the 1990s. Mystery and mystique was antithetical to the exercise — the point always was, as it still is today, that I am just one fucking idiot pushing a focused sound for a community of fans of a subgenre of punk rock. Every hurdle, every step, every plan, every change of plans behind every release I attempted to publicize with the implicit idea that YOU CAN BE JUST ONE IDIOT, TOO, and this is the sort of stuff you'll be facing when you get there.

A number of the “Mutant Pop kids” of the 1990s went on to establish pop-punk labels of their own — some currently on hiatus, others still going strong. A couple of them have put out more releases and play a bigger role in our scene than MP ever did. Others will doubtlessly start labels in the future when the next wave of punk comes rolling in. Some have done podcasts or become music writers. Many, many more are still in bands two decades later, answering to the harmonies in their heads. I'm not deluded or vain enough to claim more than tangential influence upon any of these, but I am happy to have chipped in and done my little bit.

JUST DO IT, as Phil Knight's advertising department used to say. You 40-somethings are just hitting primetime for being able to make an impact.

So, no, I'm absolutely not deviating at all from the original recipe or “sharing too much” on Facebook or here when I go over the mundane details of running

a label or a mailorder or a wholesale distro. A new generation of punk rock kids is coming. They need to hear all this boring shit.

A name and a timeline

When I first started pondering a return to label-dom, first projected for 2023 when my book commitments were finished, I figured that I would dump the MP name and come back fresh. We all make mistakes, sure, but I was positively gluttonous with the incompetence, needlessly crashing projects (and thereby hurting bands) three times — in 2000, 2002, and 2008. The idea of a fresh start under a new flag was very appealing to me psychologically. I anticipated a new focus as well, coming back as a sort of Rhino Records for less-well-known 1990s pop-punk reissues. That remains a crucial part of the mission.

I was convinced in debate, however, that the MP name still had value in terms of getting people to check out stuff that they otherwise might skip. The label's successes far outweighed the errors, it was argued, and only a moron would toss aside that goodwill because of a guilty conscience over the aggregated sins of eight years of labeldom.

I'm glad to have taken that advice — although if the name Brash Records had not previously been used, I probably would not have.

Here's the thing: just like human beings, just like bands, labels have a lifespan. They start, they mature, they die. Most choke in the cradle. Labels take a ton of work and a ton of money, commitments that are underestimated. Beyond that, there is the burn-out factor — marathons are not run over a 1,756 mile course, with the last survivor declared the winner. Exhaustion sets in. An end is called. Outside of those labels run as commercial enterprises, the Fat Wrecks and their ilk, we see a constant process of birth and death. And sometimes even rebirth...

So what's the life expectancy of MP IV, you ask? “Six months to five years, depending on whether I am having fun and whether stuff sells well enough to pay the bills.” I'm betting the ranch on people buying in, quite literally, on the CD concept.

Still not sure. We shall soon see.

— tc

Mutant Pop vinyl is still available!

Most of the 7" records put out by Mutant Pop from 1995 to 2008 are still available from the comfort of your living room... Please visit my friend Matthew at STD mailorder — you'll help two labels for the price of one!

www.somethingtodorecords.com



ANY COMPACT DISC LISTED HERE — \$10 (BUY FOUR DISCS AND THE FIFTH DISC IS FREE!)

Write first to confirm availability: MutantPop@aol.com — That is also the Paypal address!

| BAND | TITLE | LABEL | |
|-----------------------------|-------------------------------------|----------------------|--------|
| Angelic Upstarts | Reason Why? | Summit | |
| Anger | Juvenile Anthems | Black Pumpkin | |
| Anxieties | The Next Mutation | Lab Rat | |
| Apers | Skies are Turning Blue | Stardumb (NL) | |
| Apers | The Wild and Savage Apers | Stardumb (NL) | |
| <i>Attention Deficit</i> | <i>Adventures in Laissez-Faire</i> | <i>Mutant Pop</i> | |
| Automatics | Murder/Suicide | Just Add Water | |
| Bang Sugar Bang | Greatest Hits | Nicotine (ITALY) | |
| Barbariettes | Slobber Knocker! | Outloud! | |
| Be My Doppelganger | No Composure | It's Alive | |
| BeatBeatBeat | Living in the Future | Dirtnap | |
| Beatnik Termites | Bubblecore | Insubordination | |
| Beatnik Termites | Sweatin' to the Termites | Mom's Basement | |
| Beautys | Thing of Beauty | Cheetah's | |
| Beltones | On Deaf Ears | TKO Records | |
| Black Cat Music | This is the New Romance | Cheetah's | |
| Black Jax | self-titled CD | Wankin' Stiphs | |
| Black Market Baby | Coulda... Shoulda... Woulda... | Dr. Strange | |
| Bladder Bladder Bladder | On the Job with... | Pelado | |
| Blow Pops | Charmed, I'm Sure | Get Hip | |
| Bobbyteens | Young and Dumb | Just Add Water | |
| Bollweevils | Stick Your Neck Out! | Dr. Strange | |
| Boris the Sprinkler | 8 Tesicled Pogo Machine | Bulge | |
| Boris the Sprinkler | Gay | Go Kart | |
| Boris the Sprinkler | Group Sex | Bulge | |
| Boris the Sprinkler | Mega Anal! | Bulge | |
| Boris the Sprinkler | Saucer to Saturn | Bulge | |
| Boris the Sprinkler | Suck | Go Kart | |
| Bovver | Wonderland | Forgotten Heroes | Radio |
| Briefs | Off the Charts | Dirtnap | |
| Broken Bones | Time for Anger, Not Justice | Dr. Strange | |
| Busy Signals | self-titled CD | Dirtnap | |
| Capguns'n'Coke | split w/Grizzley Ends | Squinty Joe | |
| Carmines | We're Not For Everyone | X-Records | |
| <i>Carter Peace Mission</i> | <i>Disco Stu Likes Disco Music</i> | <i>Mutant Pop</i> | |
| Charlie Brown | Gets a Valentine | Commencement | Wyndel |
| Cheifs | Holly-West Crisis | Dr. Strange | |
| Chelsea | Live and Well | Punx | |
| Chemo Kids | Radiation Generation | Pelado | |
| Chick Magnets | Girl Crazy | Crusty (CANADA) | |
| Chick Magnets | Low Budget Super Heroes | Crusty (CANADA) | |
| Chinese Telephones | self-titled CD | It's Alive | |
| Chopper | Did You Hear That? | Crackle! (UK) | |
| Chromosomes | Chromoterapia | Mabel (Italy) | |
| Chubbies | Sleeping in His Tee Shirt | Killer (FINLAND) | |
| Classic Pat | Songs My Friends Wrote | Outloud! | |
| Commies | Rock'n'Roll Alone | CD Pelado | |
| <i>Connie Dungs</i> | <i>Eternal Bad Luck Charm</i> | <i>Mutant Pop</i> | |
| <i>Connie Dungs</i> | <i>self-titled CD</i> | <i>Mutant Pop</i> | |
| <i>Connie Dungs</i> | <i>Songs for Swinging Nice Guys</i> | <i>Mutant Pop</i> | |
| Connie Dungs [ARWG] | Beat Heart Sweet Stereo | Knock Knock | |
| Coruscants | self-titled CD | Outloud! | |
| Coruscants | Stormtrooper in the Streets | Outloud! | |
| Crappys | 7 Inches Around! | Outloud! | |
| Damnation | self-titled CD | Last Resort | |
| Darlington | All the Wrong Moves | Whoa Oh | |
| Darlington | Girltroversy | Last Beat | |
| Darlington | Louder Than Morrissey | Stardumb (NL) | |
| Darlington | Moron-a-Thon | Stardumb (NL) | |
| Darlington [as Mess] | Pretty Ugly | Last Beat | |
| Dateless | Everything Could Turn Out Right... | self-released | |
| Ded Bugs | Planet of Blood | self-released | |
| Ded Bugs | Sugan-Coated Snot Pops | self-released | |
| Despised NJ | 1999 | Black Pumpkin | |
| Dickies | All This and Puppet Stew | Fat Wreck | |
| Dimestore Haloes | Long Ride to Nowhere | Pelado | |
| Dimestore Haloes | self-titled CD | VML Records | |
| <i>Dirt Bike Annie</i> | <i>Hit the Rock!</i> | <i>Mutant Pop</i> | |
| Dirt Bike Annie | split CD w/POPSTERS | Stardumb (NL) | |
| Dog Pound | King Dickley Cool | Black Pumpkin | |
| Dog Pound | The Forward Look | Black Pumpkin | |
| Dogs | Fed Up | Dionysus | |
| Dr. Bob's Nightmare | Stinkin' Thinkin' | King Alcohol | |
| Dropouts | Come On! | Unclean | |
| <i>Egghead</i> | <i>Dumb Songs for Smart People</i> | <i>Mutant Pop</i> | |
| Electric Frankenstein | Spare Parts | Get Hip | |
| Epoxies | self-titled CD | Dirtnap | |
| Estranged | Static Thoughts | Dirtnap | |
| Even in Blackouts | Romantic! | Stardumb (NL) | |
| Fabulous Disaster | I'm a Mess | Rodent Popsicle | |
| Fairlanes | split CD w/Stinking Polecats | Wynona (ITALY) | |
| Fear of Lipstick | self-titled CD | It's Alive | |
| Fiendz | Cole | Black Pumpkin | |
| Fiendz | Dreams | Black Pumpkin | |
| Flamingo Nosebleed | Degenerate Pop | Mom's Basement | |
| For Science | Tomorrow's Another Day | Insubordination | |
| For Science | Way Out of Control | It's Alive | |
| Forgotten | Keep the Corpses Quiet | TKO Records | |
| Forgotten | Veni Vidi Vici | TKO Records | |
| Foxymorons | Rodeo City | American Pop Project | |
| Freeze | Freak Show + Crawling Blind | Dr. Strange | |

| BAND | TITLE | LABEL | |
|-------------------------------|---------------------------------------|------------------------------|--|
| Freeze | Land of the Lost + Rabid Reaction | Dr. Strange | |
| Freeze | One False Move | Dr. Strange | |
| Frustrators | Achtung Jackass | Adeline | |
| Frustrators | Bored in the USA | Adeline | |
| FYP | split CD w/Chainwa | Suburban Home | |
| Gain | ABCD&E (1992-1998) | Slovenly | |
| Gamits | Antidote | Suburban Home | |
| Gamits | Endorsed by You | Suburban Home | |
| Gamits | This Is My Broomstick | CDEP To the Left | |
| Gimcrack | Bad Day Every Day | Stiff Pole | |
| Gotohells | Demolition | Stiff Pole | |
| Gotohells | Six Packs and Race Tracks | Stiff Pole | |
| Government Issue | Complete History Volume 2 | Dr. Strange | |
| Grand Prixx | Priology (1998-2001) | Cheapskate | |
| Groovie Ghoulies | Go! Stories | Stardumb (NL) | |
| Groovie Ghoulies | Re-Animation Festival | Stardumb (NL) | |
| Groovie Ghoulies | World Contact Day | Stardumb (NL) | |
| Gungans | And the Fans Who Hate Them | Outloud! | |
| Hallingtons | Hexed 1-2-3-4 | Outloud! | |
| Hanson Bros./Automatics | VML Live w/Antiflag+JFA | VML | |
| High Tension Wires | Midnight Cashier | Dirtnap | |
| High Tension Wires | Send a Message | Dirtnap | |
| Highschool Dropouts | self-titled CD | Wynona (ITALY) | |
| Huntingtons | split w/Retarded | Wynona (ITALY) | |
| Huntingtons | The Good, The Bad, and the Ugly | Tooth & Nail | |
| Impossibles | Shut Up and Play! | X-Records | |
| Jackie Papers | Uckfay Ooyay | Stiff Pole | |
| Jagger Holly | DJ Free Europe | Outloud! | |
| Jagger Holly | It's Christmas Somewhere | Outloud! | |
| Jagger Holly | Last of the International Playboys | Outloud! | |
| Jagger Holly | split w/Nerdy Jugheads | Outloud! | |
| Jasons | Get Fucked | Jasons | |
| Joe Jitsu | Catastrophe | Top 5 | |
| Joe Jitsu | Start It Up | Top 5 | |
| Joe Jitsu | The Perfect Life | Top 5 | |
| Johnnies | 12 Steps to Nowhere | Lo-Mag | |
| Kepi Ghoulie & The Copyrights | Re-Animation Festival | Stardumb | |
| Kobanes | False Accusation | Fixing a Hole - Dumb (Japan) | |
| Kobanes | Halfway to Sanity [Ramones] | Fixing a Hole (Japan) | |
| Kobanes | Japan Invasion | Fixing a Hole - Dumb (Japan) | |
| Kobanes | Lethal Injection | Bunker Studios | |
| Kobanes | Public Affection | Dumb! (Japan) | |
| Koopas | The Complete Koopas (in Reverse) | Poppy Robbie | |
| Kosher | Death to Drama | Bottle Caps | |
| Kung Fu Monkeys | Christmas for Breakfast | Whoa Oh | |
| Kung Fu Monkeys | School's Out, Surf's Up... | Mutant Pop | |
| Last Chucks | Zombie High | Death by Records | |
| Lawndarts | 13 Songs About Nothing | Black Pumpkin | |
| Lawndarts | Volume 2 | Black Pumpkin | |
| Leghounds | Date Your Daughters | Bulge | |
| Leghounds | Ready to Go! | Bulge | |
| Leghounds | self-titled CD | Bulge | |
| Lemonaids | Drop In, Wipe Out + Back to the Beach | Outloud! | |
| Lone Wolf | Together Alone | Stardumb-Waterslide | |
| Love Hearts | As If | Outloud! | |
| Love Hearts | Melt My Heart | Outloud! | |
| Lucy and the Rats | Got Lucky | Dirty Water Records | |
| Mad Parade | Clown Time is Over | Last Resort | |
| Mad Parade | Re-issues [Comp] | Dr. Strange | |
| Mad Parade | This is Life | Lost and Found | |
| Marbles | Seduction | Break Up! | |
| Maze Effect | Horseshoes and Hand Grenades | Incessant Drip | |
| MC Chriss & the Lee Majors | NYU 8-Track Discography | Whoa Oh | |
| Methadones | This Won't Hurt... | Red Scare | |
| Minds | Plastic Girls | Dirtnap | |
| Misfires | Dead End Expressway | Modern Radio | |
| Mixelpricks | Bitter? | Everybody Loves | |
| Mixelpricks | Complete the Grin | Boss Tuneage-Murk Da | |
| Mixelpricks | Newest Album | Outloud! | |
| Modern Machines | Take It, Somebody | Dirtnap | |
| Morning Shakes | Switchblades and Sideburns | Stiff Pole | |
| Mugwumps | Mutation in the Family | t's Alive-Monster Zer- | |
| oMute-Ants | The Terrible Tunes of | Mutant Pop | |
| One Man Army | Dead End Stories | Adeline | |
| Panic | Get Well | Crackle! (UK) | |
| Parasite Diet | Braindead | Outloud! | |
| Parasite Diet | Coast to Coast | Outloud! | |
| Parasite Diet | self-titled CD | Outloud! | |
| Partisans | Idiot Nation | Dr. Strange | |
| Pat Dull & His Media Whores | Gimme the Whores | Break Up! | |
| Pat Dull & His Media Whores | Master of Pop Hits | Screaming Apple | |
| Peabodys | All Out of You | Bling Bling | |
| Peabodys | Scared Shitless | Worn Out | |
| Pink Lincolns | Back from the Pink Room | Stiff Pole | |
| Pink Lincolns | Pure Swank | Stiff Pole | |
| Pink Panthers | Girls Just Wanna Have Fun | Wynona (ITALY) | |
| Pinkerton Thugs | The Pain and the...CD | VML Records | |
| Plus Ones | Oh Me of Little Faith | Insubordination | |
| Pool Party | Number One | It's Alive-Mooster | |
| Popsters | All of You | Incessant Drip | |
| Pressure Point | Life's Blood | TKO Records | |
| Products | Fast Music | Cabeza de Tornado | |
| Promdates | Beer Run | Outloud! | |
| Proms | Second Base | Imperfekt | |
| Prostitutes | self-titled CD | Pelado | |
| Proteens | Hot Lava Treatment | Insubordination | |
| Proteens | split w/Peabodys | Imperfekt | |
| Prozac, J | Here Is My Heart | Jolly Ronnie | |
| Prozac, J & Bil McRackin | The New Adventures of Doubtfire | Jerkoff | |
| Prozacs | Ambivalence | Outloud! | |
| Prozacs | Cleaning Out the Closet | Pop-a-Pill | |

| BAND | TITLE | LABEL |
|------------------------|--------------------------------------|-------------------------|
| Prozac's | Exist | Outloud! |
| Prozac's | Is This How it Ends? | Pop-a-Pill |
| Prozac's | Live at CBGB | Pop-a-Pill – Cheapskate |
| Prozac's | Playing the Chords We Love | Cheapskate |
| Prozac's | Questions, Answers, and Things... | Cheapskate |
| Prozac's | split w/Johnie 3 | Cheapskate |
| Prozac's | Thanks for Nothing | Irresponsible |
| Pubes | Peat Sounds | Roadhouse Tunes |
| Putz | Clinically Inane | Outloud! |
| Putz | Hole in One | Outloud! |
| Putz | Knock It Off | Outloud! |
| Queers | A Day Late and a Dollar Short | Rad Girlfriend |
| Queers | Pleasant Screams | Rad Girlfriend |
| Queers | split w/Manges | Stardumb (NL) |
| Queers | Weekend at Bernie's | Doheney |
| Radio Buzzkills | Get Lost! | Outloud! |
| Randombs | In Search of the Abominable Sonoman | TKO Records |
| Randy Bastards | All Signs Point to Possibly | Night Fighter |
| Real Swinger | self-titled CD | VML Records |
| Reducers SF | Crappy Clubs and Smelly Pubs | TKO Records |
| Rehabs | Rock and Roll Riot Act | Just Add Water |
| Retarded Goes Louder | Insubordination | |
| Rev. Norb | Touch Me I'm Weird | Bulge |
| Rev. Nørb | Earth's Greatest Rocker! | Bulge |
| Rhythm Collision | Collision Course | Dr. Strange |
| Robinsons | Party! Recorded "Live" at Nebulon II | Mooster |
| RocknRoll Television | Taking Back the Airwaves | Outloud! |
| <i>Ruth's Hat</i> | <i>Bye Bye Love</i> | <i>Mutant Pop</i> |
| Ruth's Hat | Nostalgic for Right Now [DOUBLE CD] | Fast Music |
| Sam the Butcher | Sheltered | Far Out |
| Sassy | Diggin' Deep | Good Trouble |
| Sassy | Get a Grip | Good Trouble |
| Saturday Night Karaoke | Professional Goofballs | Outloud! |
| Scrubs | Makin' a Mess | Waffle Iron |
| Sex Dream | Candle on My Brain | Bunker Studios |
| Sex Robots | self-titled CD | Roadhouse Tunes |
| Shifters | Shattered | Radio Records |
| Shindigs | self-titled CD | Rock Häüs |
| Shock | split CD w/Silencers | Wankin' Stiphs |
| <i>Sicko</i> | <i>A Brief History of</i> | <i>Mutant Pop</i> |
| Skimmer | Compitoenail | Crackle! (UK) |
| Skiptracer | Triple Dog Dare | Crashbox |
| Skulls | The Golden Age of Piracy | Dr. Strange |
| Slingshot Episode | Fault Lines Sleep for Now | What Else? |
| Smugglers | Rosie | Lookout! |
| Songs for Emma | Red Lies and Black Rhymes | Broken Rekkids |
| Sonic Dolls | Riot at the Sheep Dog Trials | Stardumb (NL) |
| Sons of Hercules | Hits for the Misses | Unclean |
| Soviettes | split CD w/Valentines | Pop Riot |
| Space Cookie | Your CD Collection Still Sucks | Reservation |

| | | |
|-----------------------------------|--|--------------------------|
| Spinoffs | Straight Leather Jacket | Amp (Canada) |
| Spinoffs | Street Rock Stars | Black Market (Canada) |
| Sprained Ankle | self-titled CD | Thunder Express (Canada) |
| Statues | Terminal Bedroom | Deranged (CANADA) |
| Stink | New World Odor | Allied |
| Stink | Splitting Nothing Up Three Ways | Allied |
| Stinking Polecats | A Song for Your Boyfriend | Wynona (ITALY) |
| Strike | Shots Heard Round the World | Victory |
| Supernovice | Timely | Onset |
| Tantrums | Motels | Cheetah's |
| Tarleks | Season One | Tarleks |
| Tattletales | Hearts in Tune | Sinister Muse |
| Teen Cool | Adolessons | Pelado |
| Throbs | Far from Perfect | Lazy Susan |
| Thuggs | self-titled CD | VML Records |
| Torture Kitty | Yardsale | VML Records |
| Tranzmitors | self-titled CD | Deranged (CANADA) |
| Travoltas | split CD w/Stinking Polecats | Wynona (ITALY) |
| Travoltas | Travoltas Party! | Kool Kid |
| TV Killers | Playin' Bad Music Since '92 | DeadbeatUnlovables |
| Heartsickle | Whoa Oh | |
| Valentines | Show Us Your Hearts | Pop Riot |
| Various Artists | File Under: A Mutant Pop Tribute | Ramonescore Radio |
| Various Artists | Insubordination Fest 2007 | Insubordination |
| Various Artists | Invasion of the Insectoids! ... | G.I. Productions |
| Various Artists | Italia Punk 2000 | Be What You Are! |
| Various Artists | Joey Vindictive Presents That Was Now... | VML |
| Various Artists | Shreds 2: Amer. Underground 1994 | Shredder |
| Various Artists | Shreds 3: Amer. Underground 1995 | Shredder |
| Various Artists | Shreds 4: Amer. Underground 1996 | Shredder |
| Various Artists | Shreds 5: Amer. Underground early 90s | Shredder |
| Various Artists | Skate or Fly: A Tribute to Teenage BR | bootleg |
| Various Artists | Summer Sounds 1 | Cabana 1 |
| Various Artists | Summer Sounds 2 | Cabana 1 |
| Various Artists | Transylvania Style Punk Rock | Worn Out |
| Various Artists | Where the Fun Never Sets 2 | Cabana 1 |
| Vaseliners | Sorry, We're Late | Monster-Hate Studio |
| Veterans | self-titled CD | It's Alive |
| Vikings | Best Head Ever [DOUBLE CD] | Just Add Water |
| Vista Blue | split w/Grim Deeds | Outloud! |
| Vista Blue | Tricks and Treats | Outloud! |
| Vista Blue [Ralphie's Red Ryders] | You'll Shoot Your Eye Out! | Outloud! |
| Whatever... | Youngsters | Dr. Strange |
| Wild Sandals | Sandale Grande | Ramonescore Radio |
| Workin' Stiffs | Dog Tired, and Then Some | TKO Records |
| Workin' Stiffs | Liquid Courage | TKO Records |
| Yellow Sloth Chicken Broth | Sweet Merciful Crap | Slap Happy Music- |
| Zatopeks | Ain't Nobody Left But Us | Stardumb (NL) |
| Zatopeks | Damn Fool Music | Whoa Oh |
| Zillionaires | self-titled CD | Pelado |
| Zoinks! | Stranger Anxiety | Dr. Strange |



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-03, -06,
-07 -24

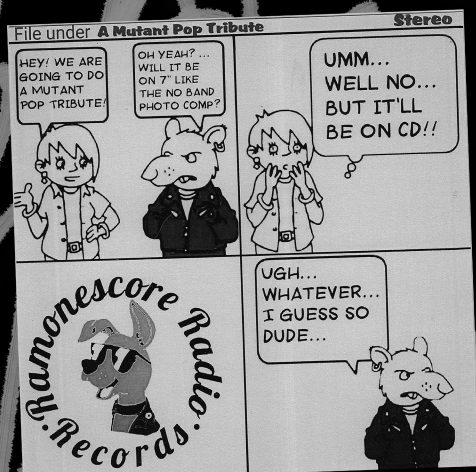
Caribbean Pirate rips off Mutant Pop with unauthorized CD3s!!!

Okay, that's sort of a lie. An MP superfan thought it would be fun to create itty bitty little CD3s of all the MP 7" vinyl. I thought it was fucking hilarious and wanted to spread the joy, picking up 15 copies each of five out of print singles for wholesale. Five of each are in Japan, one of each is going in my collection, you do the math on how many are left of this first pressing. Gorgeous quality, with both inside and outside of the sleeve completely miniaturized. Ya gotta have a boombox with a spindle to play them, but they do play. The Boris D&M is particularly posh, with multiple versions included. Price is \$5 each, the set of five for twenty bucks. Next up will be the five Automatics records...



First of the April 2021 MP comps now on CD

Well, here's the first of the two Mutant Pop covers comps from April 2021 in the permanent Compact Disc format. This one is by Ramonescore Radio Records and includes a different circle of bands than 44 Golden Greats! Features covers by Classic Pat McVay of Parasite Diet and The Putz, J Prozac, Vista Blue, Black Russians, Kobanes, Lesser Creatures and a whole bunch more. From Ramonescore Radio Records. CD \$10



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| | @ \$ 10 |
| | @ \$ 10 |
| | 10th disc FREE |
| | |
| <input type="checkbox"/> | MP-2001 Teen Sensation Glasses: Fuzzy CD @ \$ 8 |

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What year did you get into punk?

If something is out of stock, I will send an email to figure out a substitute. Please make checks payable to "Tim Davenport."

MUTANT POP RECORDS • 5010 NW SHASTA AVE. • CORVALLIS, OR 97330